



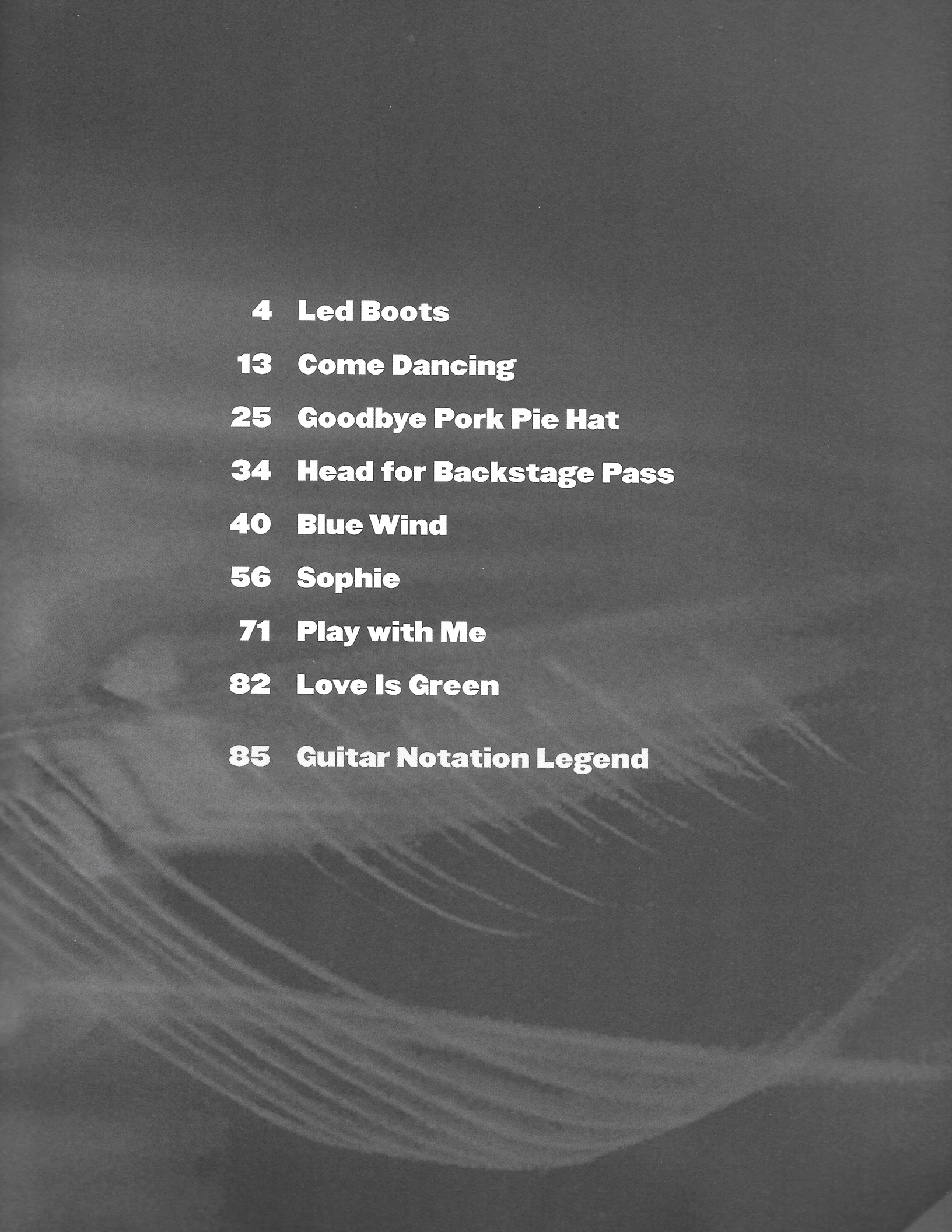
AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# JEFF BECK/WIRED



HAL • LEONARD





<b>4</b>	<b>Led Boots</b>
<b>13</b>	<b>Come Dancing</b>
<b>25</b>	<b>Goodbye Pork Pie Hat</b>
<b>34</b>	<b>Head for Backstage Pass</b>
<b>40</b>	<b>Blue Wind</b>
<b>56</b>	<b>Sophie</b>
<b>71</b>	<b>Play with Me</b>
<b>82</b>	<b>Love Is Green</b>
<b>85</b>	<b>Guitar Notation Legend</b>



# Led Boots

By Max Middleton

**A**

Moderately ♩ = 116  
N.C.

\* (Drums) 3

\*\*Fm11 Gtr. 1 (dist.) Ebm11 C7sus4

*f*

w/ bar

TAB

\*Key signature denotes G Mixolydian. \*\*Chord symbols reflect overall harmony.

-1

**B**

G F G F G F G

5 4 X 3 5 5 4 X 3 X 3 X 3 X 3 3 5 5 5 4 X 3 1 3

F G F G F G F G

P.M.

5 4 X 3 X 3 X 3 3 3 5 5 5 4 5 3 5 5 4 X 3 X 3 X 3 3 3 5 5 5 4 X 3 5 17 15 17

**C**

G F G F G F G

16 17 17 17 15 1/4 18 17 15 17 15 16 18 (18) (18) 15 17 15 17



F G F G F G F G

1/4 1/4

w/ bar P.M. -----

15 17 17 17 15 18 17 17 15 17 15 16 18 (18) (18)

X / 5 3 5

F G F G F G F G

P.M. ---- P.M.

1/4

tr

3 5 5 5 3 5 6 5 3 5 3 5 3 4 6 (8) 6

X X 15/17 15 17

F G F G F G F G

w/ bar

1/2 1/2

15 17 17 17 15 18 17 15 16 18 (18) (18) 15 17 15

X /

**D**

Gtr. 1 tacet  
C7

\*Gtr. 2

*mf*

5 3 2 5 3 2 5 2 3 1 3 5 3 2 5 3 2 5 2 3 1

\*Bass gtr. arr. for gtr.

**E**

Gtr. 2 tacet  
G F

G F G F G F G

Gtr. 1

P.M. -----

8va

fdbk. Harm. w/ bar grad. dive

3 3 3 3 5 5 5 4 5 3 3 5 1 3 3 5 (5) 5

Pitch: G D -1 1/2 -4 1/2

5



F G F G F G

*loco* *loco* *loco* *loco* *loco*

$\delta va$   $\delta va$   $\delta va$

w/ bar ---|

15 18 15 15 18 20 1 20 1/2 (20) 1/2 (20) 18 20 18 20 1 1/2 18 20 1 1/2 20 18 20 24 \*

\*Hypothetical fret location.

F G F G F G

*loco* *loco* *loco* *loco* *loco*

$\delta va$   $\delta va$   $\delta va$

w/ bar ---|

18 20 18 20 18 20 20 18 20 20 20 1 1/2 17 15 17 15 17 15 17 15 17 15 17 15 1 1/2 15 1 1/2 15 15 (15) (15)

F G F G F G

*loco* *loco* *loco* *loco* *loco*

$\delta va$   $\delta va$   $\delta va$

w/ bar ---|

(15) 16 15 (15) 16 15 (15) 16 15 (15) 16 15 (15) 16 15 16 15 16 15 0 15 18 15 18 1 15 18 15 18 1 15 18 15

F G F G F G

*loco* *loco* *loco* *loco* *loco*

$\delta va$   $\delta va$   $\delta va$

w/ bar ---|

18 15 15 15 15 15 15 15 1 18 0 15 18 15 17 15 15 15 15 15 15 15 15 15 15 17 15 0 0

F G F G F G

*loco* *loco* *loco* *loco* *loco*

$\delta va$   $\delta va$   $\delta va$

w/ bar ---|

16 17 16 15 16 17 16 15 16 17 17 17 0 17 15 17 15 17 15 17 15 17 15 17 15



F G F G

\*w/ bar  
let ring

1 1/2 1/2

17 15 17 15 17 17 15 17 17 15 17 17 15 17 17

\*Simultaneously raise bar 1/2 step and bend w/ fret hand one whole step. Open A string rings sympathetically.

F G F G

w/ fingers

15 17 17 15 17 17 15 15 16 15 15 16 15 15 16 15 15 16 15 15 0 15

F G F G F G F G

w/ bar w/ pick let ring fdbk. Harm. 8va loco

17/19 19 (19) 1/2 3 (3) X 1 (1) 2.3 1 1 X 5 3 4 5 3 X 3 3 3 5 5

Pitch: A

\*Harmonic located approx. three-tenths the distance between the 2nd & 3rd frets.

F G F G F G F G

Gtr. 1 P.M. \*\*\*w/ bar

5 4 5 3 X 5 17 15 17 16 17 17 17 15 (15) 1/4 18 18 17 15 17 15 16 18 +1 1/2 (18) (18)

\*\*\*Simultaneously raise bar 1/2 step and bend w/ fret hand one additional whole step. Release together.

\*\*Gtr. 3

f w/ delay w/ bar

5 3 5 3 5 3 5 5 3 4 (4) 5 (5) 3 2 5 5 (5)

-1/2

\*\*Synth. arr. for gtr.



F G F G F G F G

*8va*-----

w/ bar ----|

(18)

17 15 17 17 16 17 17 16 18 17 (17) 15 17 15 16 17 17 17 (17)

5 3 5 3 5 3 5 3 8 8 6 5 7 6 6

*8va*----- F G F G F G F G

*loco*

P.M. -----|

15 17 15 18 15 18 1 3 5 3 5 5 5 3 6 5 3 5 3 4 6 8 (8)

5 3 5 3 3 5 5 3 8 8 6 5 8 8 7 (7) 10

F G F G F G F G

*8va*-----

P.M. -----|

(8) 2 5 3 5 5 3 5 3 18 18 17 15 17 15 18 18 (18) 15

5 3 5 3 5 5 3 4 19 20 (20) 18 17 15 18 (18) (18)



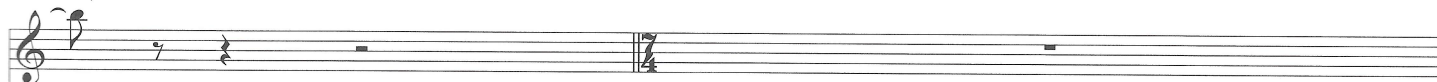
G

Gtr. 1 tacet  
C7

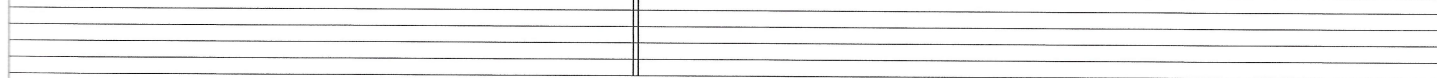
F

G

8va - 7



(10)

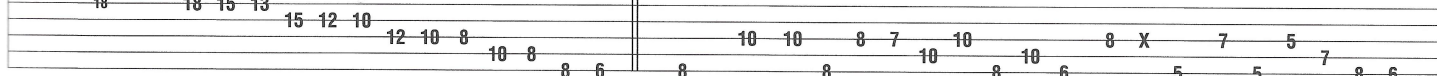


8va -

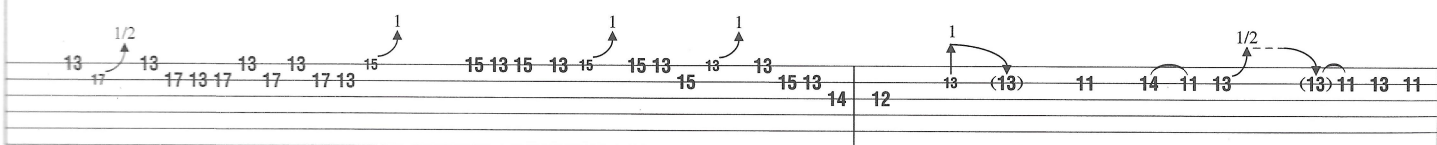
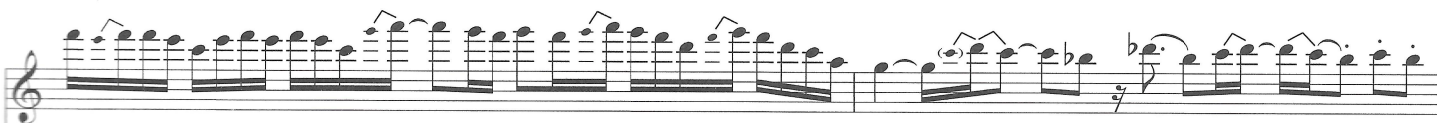
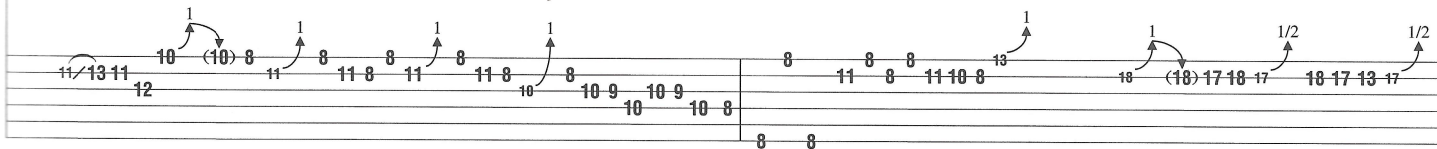
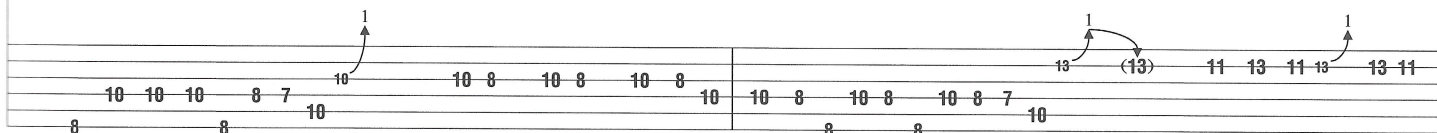
loco



15 18 15 13 15 12 10 12 10 8 10 8 8 6



Gtr. 3



Gtr. 3

13 13 (13) 11 13 11 15 15 (15) 13 13 15 14 15 12 15 13 15 12 15 13 15

Gtr. 1

8 8 10 10 10 8 7 10 10 6 8 5 7 10 8 8

8va

(15) (15) 18 18 18 15 20 18 (18) 20 18 15 20 18 15 18 18 15 18 16 17 18

8 8 8 10 10 10 10 10 8 9

loco

12 12 14 15 15 13 15 13 15 15 13 15 13 15 12 15 13 15

3 3 3 5 5 5 3 0 3 5 (5) 3 0 3 5 (5) 1 1/2



[illegible][illegible][illegible]

8 8 10 8 10 10 8 7 10 10 8 10 6 5 5 5 8 10 8 10 8

P.M. -----

3 3 3 5 5 2 3 2 5 5 3 3 2 2 5 2 3 1/

8 10 8 10 8 10 8 10 10 8 10 9 8 10 8 10 8 10 8 10 8 10 8 10

P.M. -----

3 3 3 5

Gtr. 1 tacet

Gtr. 3

9 10 8 10 8 10 9 10 8 10 8 10 9 11 8 11 8 12 15 15 13 12 13 12 13 18

8va --

8va -----

loco

N.C.

Fade out

(18) 18 18 20 20 18 19 18 15 18 17 (17) 15 1/2 19 (19)



# Come Dancing

By Narada Michael Walden

**A**

Moderately slow ♩ = 96 (♩ =  $\frac{3}{4}$ )

N.C. (Drums & bass) \*Dm7 Gtr. 1 (slight dist.)

Bb7

Dm7

4

*mp*

TAB

B

\*Chord symbols reflect overall harmony.

Bb7

Dm7

Bb7

Dm7

Bb7

Dm7

P.M.

P.M.

\*\*Played as even sixteenth-notes.

Bb7

Dm7

Bb7

# B

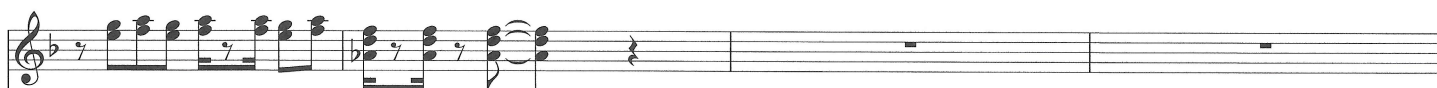
Dm7  
Riff A

Bb7

Dm7

Bb7

\*Gtr. 2



*mf*

8 10 8 10 10 8 10  
9 10 9 10 10 9 10

6 6 6  
7 7 7  
6 6 6

\*Kybd. arr. for gtr.

Gtr. 1



P.M. ---|

P.M. -----|

P.M. ---|

P.M.

P.M. ---|

P.M. ---|

8 8  
X X  
5 5

7 7 6 X 7 7 7 6 6 X 7

5 0 X 5 X

6 6 6 X

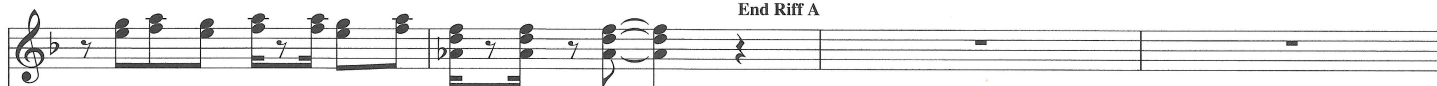
6 6 7 0

Dm7

Bb7

End Riff A  
Dm7

Bb7



8 10 8 10 10 8 10  
9 10 9 10 10 9 10

6 6 6  
7 7 7  
6 6 6

P.M. ---|

P.M. -----|

P.M. -----|

P.M.

P.M. ---|

let ring -----|

8 6  
X X X 7 7 7 7

7 6 X X X X 7 X X

5 4 X X 7 7

6 6 6 6 8

6 6 6 6 8

Gtr. 2: w/ Riff A

Gtr. 1 Dm7

Bb7

Dm7

Bb7



8 5 X 5 5 5 8  
6 6 6 6 6 6

7 6 X X X X

8 5 5 5 X 5 5 8  
7 7 7 7 7 7 7 7

6 7 6 7 6 7 6 7

6 6 6 6 6 6 6 6



[illegible]





Dm7 Bb7

Dm7 Bb7 Dm7

**E**

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 3 tacet  
Dm7

Bb7 Gtr. 4 (dist.) Bb7 Dm7

Gtr. 3

Dm7 Bb7 Dm7

**F**

(♩ = ♩)

Gtr. 4 tacet

F

G

B $\flat$ /C

F

G

B $\flat$ /C

Gtr. 4

\*Gtr. 5 (dist.)

*mf*  
w/ ambient delay

8 8 6

10 12 10 12 10 12 10 12 12 (12) 12 14 13 14 13 14 12 15 16 (16) 15 16 14 12 15 (15)

6

\*Synth. arr. for gtr.

Gtr. 1

7 6 5

6 5 3 0 3 0

7 6 5

1 3

8va

F G B $\flat$ /C

13 17 (17) 15 13 17 15 13 17 15 13 17 15 13 19 17 (17) 19 17 15 18 (18) 17 (17)

(5) X

7 6 5

7 7 5 7 5

1 3

**G**

F

G

B $\flat$ /C

D/G E/F# D/E

A/D

E/F#

B

*loco*

10 12 10 12 10 13 13 15 13 (13) 17 16 14 (14) 16 14 17 16 (16) 16 (16)

*mf* *mf* w/ bar

3 5 7 6 5 17 16 14 17 16 (16) (16)

\*\*Vol. swells





B F# / A# G#sus4 G# C5 C#5

14 16 15 13 14 (14) 13 (13)

let ring

T

7 7 4 6 5 4 4 4 4 4 4 4 3 4

7 7 4 6 5 4 4 4 4 4 4 4 3 4

8 8 4 6 5 4 4 4 4 4 4 4 3 4

X X 4 6 5 4 4 4 4 4 4 4 3 4

X X 4 6 5 4 4 4 4 4 4 4 3 4

**H**

( $\text{♩} = \text{♩}$ )

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

Gtr. 4 tacet

Gtr. 5 Dm7 (Keyboard) 5 Dm7 Bb7

\*w/ delay

5 10 10 12 10 10 6 8 6 7

\*Set for eighth-note regeneration w/ 1 repeat.

Dm7 Bb7 Dm7

P.M.

12 10 12 10 10 5 6 6 6 X X 3 3 1 1

Bb7 Dm7 Bb7

P.M.

8 6 6 8 8 8 5 5 7 7 7 7 8 6 6 5 6 5 6 5



Dm7 Bb7

10 12 10 12 10 12 10 12 10 7 6 5 3 0 5 6 6 8 8 10 10 12

Dm7 Bb7

3 5 3 5 3 5 3 5 3 5 3 5 5 7 5 7 12 12 (12) 12 10 10 8 8 6 6 5 5 3 3 5 5

Dm7 Bb7 Dm7

5 5 (5) 5 5 5 4 6 3 5 5 6 7 7 8 8 6 8

-1/2 -1

Bb7 Dm7 Bb7

8 8 8 8 8 (8) 6 8 6 8 6 8 7 6 7 (7) 6 7 (7) 6 15 13 15 13 15 13 15 13 10 10 1

-1 1/2

Dm7 Bb7

5 7 3 5 5 7 10 13 10 12 10 12 10 12 10 8 10 8 10 8 10 8 6 4

$\delta va$  -----

[illegible]

**I**

(♩ = ♩)

F G B♭/C Gtr. 5 tacet A♭/B♭ F G B♭/C

Gtr. 4 8va

Gtr. 5 8va

loco

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

[illegible]

Gr. 1: w/ Rhy. Fill 1

F G Bb/C Ab/Bb

8va

The musical score for guitar 1 consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb). It begins with a melodic line starting on G4, moving to F4, then a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108,

Rhy. Fill 1

Gtr. 1

1 3 6 6 4

3 7 8 0 5

3 8 8 0 6

1 X X X X

10 9 8 8 6




Gtr. 5 tacet

F

F G B $\flat$ /C *loco* A $\flat$ /B $\flat$  F G B $\flat$ /C

\*Played as swung sixteenth-notes.

J

()

Gtr. 4 tacet

Bb7

Gtr. 4

$$A^b/B^b$$

C5

Dm7

Gtr. 1

Gtr. 1

Dm7

*Begin fade*

Bb7

Dm7

$$\text{let ring } \text{---} \vdash$$

Bb7

Dm7

Bb7

let ring  $-- \vdash$   
T

---

```
let ring -----|
```

[illegible] $\frac{1}{4}$ 

Dm7

Bb7

*Fade out*

[illegible]

### By Charles Mingus

**Free time** ( $\text{♪} = \overset{\text{3}}{\text{♪♪}}$ )

Gtr. 1 (slight dist.) N.C.

\*Bridge pickup

\*\*Chord symbols reflect overall harmony.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two wavy lines above the staff, likely representing a vocal line or a specific instrument. The score is divided into measures by vertical bar lines. The first measure contains a treble clef and a key signature of one flat. The second measure contains a treble clef and a key signature of one flat. The third measure contains a treble clef and a key signature of one flat. The fourth measure contains a treble clef and a key signature of one flat. The fifth measure contains a treble clef and a key signature of one flat. The sixth measure contains a treble clef and a key signature of one flat. The seventh measure contains a treble clef and a key signature of one flat. The eighth measure contains a treble clef and a key signature of one flat. The ninth measure contains a treble clef and a key signature of one flat. The tenth measure contains a treble clef and a key signature of one flat. The eleventh measure contains a treble clef and a key signature of one flat. The twelfth measure contains a treble clef and a key signature of one flat. The thirteenth measure contains a treble clef and a key signature of one flat. The fourteenth measure contains a treble clef and a key signature of one flat. The fifteenth measure contains a treble clef and a key signature of one flat. The sixteenth measure contains a treble clef and a key signature of one flat. The seventeenth measure contains a treble clef and a key signature of one flat. The eighteenth measure contains a treble clef and a key signature of one flat. The nineteenth measure contains a treble clef and a key signature of one flat. The twentieth measure contains a treble clef and a key signature of one flat. The score ends with a double bar line.

\*\*\*Switch to neck pickup.

-1/2

\*\*\*Switch to neck pickup.

$$-1/2$$

\*Switch to bridge pickup.

**Slowly** ♩. = 38

Gtr. 1 tacet

Gtr. 1

D7

Gtr. 3 (dist.)

Gtr. 2 (clean)

mp

B

D7

26



12  $\frac{1}{2}$  hold bend fdbk. w/ bar  $mf$  10 10 10 12 12 11 12

Pitch: Ab  $-\frac{1}{2}$  G  $-1$  F#

7 7 9 5 7 7 10 10 12 10 10 12 9 12 10

Bb/C Csus4 C

13 (13) 13 (13) 11 (11) 10 8 8 6 10 8 12 10 13 12 15

w/ bar

D7

grad. bend 1  $\frac{1}{2}$  (15) (15) 12 11 12 11 10 12 10 12 10 12 10 12 10 12 12 10 10

12 11 10 12 11 9 10 12 13 12 10

$$A^b/B^b$$
 $8va -$ 

Bb/C D7

8va -

*loco*

-2 1/2

4	4
5	5
6	6
X	X
6	6

Gtr. 2

4 5 6 X 6  
4 5 6 X 6

7 7 7 10 10

The musical score is written for guitar. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many triplets, indicated by a '3' under a bracket. The bottom staff is in bass clef and shows a 7/8 time signature. The music includes various fret numbers (1, 10, 12) and fingerings (1, 10, 12) for the left hand. The score is divided into measures by vertical bar lines.

D7

\*Played as even sixteenth notes.

The musical score for "The Rose Tree" is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody line consists of eighth and sixteenth notes, including triplets and a final measure with a repeat sign. The bass line provides accompaniment with fingerings indicated by numbers 12, 14, 16, 17, 18, and 19. The piece ends with a final chord and a repeat sign.

 $Bb/C$ [illegible]

\*\*\*Played as even sixteenth notes.





Gtr. 3 *loco* *8va* *loco*

w/ bar w/ bar

17 (17) 15 18 18 18 (18) 17 0 5 0 3 0 2 5 (5) 3 5 5

Gtr. 2 *8va* *loco* *8va*

w/ bar

6 6 16 16 16 15 16 16 18 (18) 16 16 16 15 16 16 18 (18) 16 17 21 22 21

**D**Gtrs. 2 & 3 tacet  
Dm7

Gtr. 3

w/ ring modulator -----  
grad. release grad. release

(5) 4 0 3 0 3 5 3 3 1 3 (3) 3 (3) 1 17 14 3 3 7 0 9 10 12 10 11 12

Gtr. 1 *loco*

let ring - *< mf*

8 8 8 7 7 7 7 5 3 5 3 5 3

\*Vol. swell

Gtr. 2

let ring 4

9 10 12 9 10 7 6 5 7 7 9

Gtr. 1  $B\flat 7$   $E\flat maj 7$   $A\flat 7$   $D7/C$   $G/B$

w/ bar

\*Played as even sixteenth notes.

-1

Gtr. 1  $B\flat 7$   $A\flat/B\flat$   $B\flat/C$   $D7sus4$   $D7$

w/ bar

1/2

3/5

Gtr. 3

w/ ring modulator

12

Gtr. 1 tacet  $F/G$

Gtr. 3  $B\flat 7$   $F/E\flat$   $A7\sharp 9_{b13}$

w/ bar

14 13 (13)

12 10

12 10

10 10

10 12

13 10

10 11 11

-1 1/2

Gtr. 3  $B7$   $E maj 7$   $B\flat 7$   $E\flat maj 7$

w/ bar

10 9 (9)

7 8

6

1 1/2

1 1/2

1 1/2

7

7

(7)

\*\*Vol. swells

Gtr. 1

12 (12)

1/2



Gtr. 3 tacet  
Ab7

Gtr. 1

G7

A7

Bb7

w/ bar

\*

w/ bar

w/ bar

10

10 12 (12)

12 10 12 10

12 (12) 10 12

1/2

\*Switch to neck pickup.

♩ = ♩

Half-time feel

Gtr. 2 tacet

F/Eb

Gtr. 1

D7#9

G7

w/ bar

\*\*

1

8 (8)

6 7

10 10 10 (10) (10)

3 12 (12)

\*\*Switch to bridge pickup

Gtr. 2

6 6

7

10 10 10 10 9 8 7 6 5

5 4 3 2 1 0

5 4 3 2 1 0

End half-time feel Free time

Gtr. 1

Dm11

rit.

1/2

5 7 (7)

3 5 5 0

5 3 5 3 1 5 3 5 3 1 0 3 5 3

D

5 3 5 3 1 3 5 3 5 3 7 (7) 5 (5) 9

**By Wilburn Bascomb and Andrew Clark**

**B**

G5

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect implied harmony.

grad. bend

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, 2/4 time, written on a single staff with a treble clef. The melody is a simple, folk-like tune. The second system contains the guitar accompaniment, written on a six-line staff. It includes a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment is a simple harmonic pattern that supports the melody. The score is divided into four measures, each containing a specific guitar pattern. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a key signature of one sharp and a 2/4 time signature. The third measure has a key signature of one sharp and a 2/4 time signature. The fourth measure has a key signature of one sharp and a 2/4 time signature. The guitar patterns are written in a simplified notation, using numbers 0, 1, 2, 3, and 4 to represent frets, and symbols like 'r' for a rest and 'b' for a barre. The first measure of the guitar accompaniment is marked with a treble clef and a key signature of one sharp. The second measure is marked with a key signature of one sharp and a 2/4 time signature. The third measure is marked with a key signature of one sharp and a 2/4 time signature. The fourth measure is marked with a key signature of one sharp and a 2/4 time signature. The guitar patterns are written in a simplified notation, using numbers 0, 1, 2, 3, and 4 to represent frets, and symbols like 'r' for a rest and 'b' for a barre. The first measure of the guitar accompaniment is marked with a treble clef and a key signature of one sharp. The second measure is marked with a key signature of one sharp and a 2/4 time signature. The third measure is marked with a key signature of one sharp and a 2/4 time signature. The fourth measure is marked with a key signature of one sharp and a 2/4 time signature.

E5 G5 E5 G5

Harm. w/ bar

E5 \*G5 E5 G5

C

w/ pick & fingers

\*Chord symbols reflect overall harmony.

E5 G5 E5 G5





# D

Gtrs. 1 & 2 tacet  
Cm7 Dm7 Ebmaj7#11 Cm7 Dm7  
Gtrs. 3 & 4 tacet  
N.C.  
Gtr. 2

Gtr. 3 (dist.)  
mf

w/ bar

Gtr. 4 (dist.)  
mf

Gtr. 1

# E

Gtr. 1 tacet  
E5 G5 E5 G5 E5  
Gtr. 2

G5 E5 G5

5/4 G5 E5 G5

E5 G5

E5 G5 E5

G5 E5 G5

*8va* *loco*



The Wind

E5

G5

Begin fade

E5

1

1 1/2

14 14 12 14 12 (14) 14 15 14 13 14 12 14 13 14 14 13 14 14 13 14 14 13 12 17 (17) 15 12 15 12 15 14 12

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Above the staff, the chords G5, E5, and G5 are indicated. Below the staff, there are guitar-specific notations including fret numbers (14, 12, 14, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 13, 12, 10, 13, 10, 0, 14, 10, 12, 10, 12, 0) and a "let ring" instruction with a dashed line.

let ring --

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part is in 2/4 time and features a complex melody with many accidentals and a final "Fade out" section. The vocal line is in 4/4 time and features a simple melody with a "w/ bar" instruction. The score is labeled "G5" and "E5".

# Blue Wind

By Jan Hammer

**A**

Fast ♩ = 180

Half-time feel

N.C.  
(Drums)

G5

N.C.(A5)

G(#4)

G5

N.C.(A5)

G(#4) \*A

Grtr. 1 (clean)

*mf*  
w/ fingers  
let ring -----|

**TAB**

5 5 5 4 0 0 4 3 4 (4) 0 4 4 3 4 4 (4) 0 0 4 3 4 0

1/2 1/2 1/2

\*Chord symbols reflect overall harmony.

G A/G G A

1/2 1/2 1/2 1/2 1/2 1/2 1/2

4 4 4 (4) 0 0 4 4 (4) 0 4 4 4 4 (4) 0 0 4 4 0

G A/G G F#sus4

End half-time feel

1/2 1/2 1/2 1/2 1/2 1/2

\*\*T

2 4 4 4 2

\*\*T = Thumb on 6th string

# B

E5

Gtr. 2 (dist.)

*mf* w/ bar

12 12 12 15 14 15

Gtr. 1

P.M. -----

1/2 1/2

4 0 4 (4) 2 0 3 (3) 0 2 0 2

15 15 15 14 15

P.M. -----

1/2 1/2

4 0 4 (4) 2 0 3 (3) 0 2 0 2

A5

12 12 12 15 14 14 14

P.M. -----

1/2 1/2

4 0 4 (4) 2 0 3



1. E5

*8va*

16 17 19 19 (19)

(3) 0 2 2 4 0 4 (4) 2 0 3 (3) 0 2 0 2

**Fill 3**  
Gtr. 1

P.M.

2. E5

8va-----

17 19 19

(3) 0 2 2 4 0 4 (4) 2 0 3 (3) 0 2 2

**C**

Gtr. 1 tacet  
Gtr. 2 E5 *loco*

P.M.-----

X 5 3 (3) 0 2 2 4 6 4 2 4 2 0 2 0 2

*tr*

*tr*

1/2

2 (3) 2 2 0 2 (2) 0 2 0 2 0 2

A5

Harm.-----

w/ bar

0 12 7 (7) (7) 14 16 14 14 16 (16) 14 16 14

8va

1 1/2

17 (17) 14 14 15 14 17 17/19 19 17 20 17 20 (20)

E5

loco

5 7 8 7 5 6 5 5 1 1/2 (5)

**D**

\*Gtr. 3  
Gtr. 2 tacet  
E5

*mf*  
w/ delay

12 14 13 14 14 14 13 14 12 14 13 14 13 14 14 12

\*Synth. arr. for gtr.

12 13 12 14 12 12 12 12 14 13 12 14 14 14 15 15 15 14 12 13 12 14 12 13 12 15 16 17 15

A5

8va

16 17 (17) 16 15 17 15 16 15 17 15 16 15 17 16 15 17 16 15 17 16 15 17 16 15 17 16 15 17 16 15



Gtr. 3

$\delta$ va ----- E5

loco

Gtr. 3 tacet

14 12 17 17 15 17 17 15 15 12 14 (14) 12 15 14

[illegible]

Gtr. 1 tacet  
E5

Gr. 2

The musical score for guitar 2 is in G major (one sharp) and 4/4 time. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. A harmonic is indicated at the 7th fret. The melody continues with a dotted half note D5, followed by a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105

A5

1 2 (2) (2) (2) (2) (2) (2) 12 12 16 12

17 17 15 17/19 21 1/2 (21) 19 17 19 (19) 17 19 18 1 1/2 (18) 17 +1 1/2 18 (18) (18)

E5

(18) 17 17 17 19 19

**F**

Gr. 2 tacet  
E5

Gr. 3

12 14 16 14 16 16 14 16 12 14 19 (19) 17 19 (19) 17

12 14 16 14 16 16 14 16 17 19 1 1/2 17 19 1 1/2 17 19 1 1/2 17 19 1 1/2 17 19 17 14

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of several measures, some containing triplets of eighth notes. The notes are primarily eighth and quarter notes, with some measures featuring beamed eighth notes. The system concludes with a final note on a half note.

Gtr. 1: w/ Riff A (1st 2 meas.)

E5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The score is divided into four measures by vertical bar lines. The first measure of the top staff has a treble clef and a key signature of three sharps. The first measure of the bottom staff has a bass clef and a key signature of one sharp. The second measure of the top staff has a treble clef and a key signature of three sharps. The second measure of the bottom staff has a bass clef and a key signature of one sharp. The third measure of the top staff has a treble clef and a key signature of three sharps. The third measure of the bottom staff has a bass clef and a key signature of one sharp. The fourth measure of the top staff has a treble clef and a key signature of three sharps. The fourth measure of the bottom staff has a bass clef and a key signature of one sharp.

**G**

Gtr. 3 tacet

E5

Gtr. 3

Gtr. 2

Gtr. 1



48

Gtr. 1: w/ Riff A  
E5

grad. release

let ring

**H**

Gtr. 2 tacet  
E5

Gtr. 2

w/ bar

8va

Gtr. 3

8va

hold bend

## A5

Gtr. 3

8va

loco

Gtr. 1

let ring

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and piano. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The guitar part is marked "Sva" (Sustained) and "loco" (loco). The piano part includes a "let ring" instruction. The score is divided into four measures. The first measure is marked "Sva" and "loco". The second measure is marked "loco". The third measure is marked "loco". The fourth measure is marked "1/2" (half note). The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The guitar part features a melodic line with many slurs and ties, and the piano part features a rhythmic accompaniment with many slurs and ties. The score is a transcription of a live performance, as evidenced by the "Sva" and "loco" markings.



8va

(12) 14 (19)

2

# 6/4

**I**

**Half-time feel**

Gtr. 3 tacet

Gtr. 1 G A/G G A/G A

1/2 1/2 1/2

4 4 4 (4) 0 0 4 4 0 4 5 5 5 4 0 0 4 4

G A/G G A

1/2 1/2 1/2 1/2 1/2 1/2

4 4 4 4 4 4 (4) 0 0 4 4 0 4 4 4

*D.S. al Coda*  
*End half-time feel*

G A/G G F#sus4

1/2 1/2 1/2 1/2 1/2 1/2

4 4 4 4 4 4 (4) 0 4 4 4 4 (4) 0 0 4 4

## ⊕ Coda

E5

 $\delta va$ 

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 6/8 time. The piano part is in the same key and time. The score is divided into two systems. The first system shows the guitar part with a melodic line and a bass line, and the piano part with a bass line. The second system shows the guitar part with a melodic line and a bass line, and the piano part with a bass line. The score includes various musical notations such as notes, rests, and bar lines. The guitar part features a melodic line with a long note in the first system and a more active line in the second system. The piano part features a bass line with a long note in the first system and a more active line in the second system. The score is written in a standard musical notation style.

**J**

### Half-time feel

G

A/G

G

A

Gtr. 2

8va -

Gtr. 2

grad. release

(19) 19 (19) (19) 19 16 19 19 17 19

Gtr. 3

 $\delta va$ 

Gtr. 3

17 (17) 17 (17) 15 17 15 17 15 17 (17) 15 17 15 17 16

Gtr. 1

### Riff B

**End Riff B**

Gtr. 1: w/ Riff B (7 times)

Gtr. 2

8va -----

G A/G G

21 21 1/2 (21) 17 19 17 19 w/ bar 17 19 17 19 15 17 15 w/ bar

Gtr. 3

8va -----

15 17 1 17 15 17 1 1/2 (17) 17 15 17 17 15 17 1 1/2 15 17 15 16 14 12 loco

A G A/G

8va ----- loco w/ bar

(15) 15 15 12 12 10 12 10 10 12 11 12

8va -----

14 12 14 12 14 12 14 12 14 12 14 12 15 1 1/2 17 15 17 1 (17)

G A G

8va ----- w/ bar

17 15 17 17 15 17 17 15 17 15 17 15 17 19 17

loco

17 15 14 1 (14) 12 14 12 14 12 14 12 14 15 1 12 15 12 15 12 15

A/G G A

8va-----

16 17 16 14 (14) 12 17 16 17 19 19

w/ bar

G A/G G

8va-----

(19) 19 (19) (19) 17 14 17 15 14 17 14 17 15 12 15 12 14 12 14 12 14

8va----- A G A/G

12 19 19 19 17 15 17 17 (17) 15 17 15 17 9 12 10 12 10 12 9 12 14 12 12 12 12 12 14 14 (14) 12 12 14



G 8va----- A G loco

grad. release

1 1 1/2 1 1 1/2 1 1/2 1 1/2

(17) 17 17 15 17 17 (17) 16 15 16

14 (14) 12 12 14 16 15 17 15 17 17 15 15 15 (15) 16

A/G G A

1 1/2 1 1/2

15 16 15 16 (16) 0

14 12 15 (15) 12 15 12 12 (12) 10 12 9 12

G A/G G A

8va-----

5 4 5 5 4 4 0 5

(12) 12 14 12 15 18 18 15 17 17 19 19 17 15 17 15 18

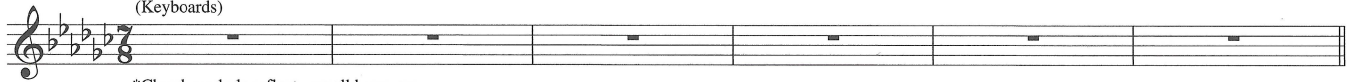
# Sophie

By Narada Michael Walden

**A**

Slowly ♩ = 164

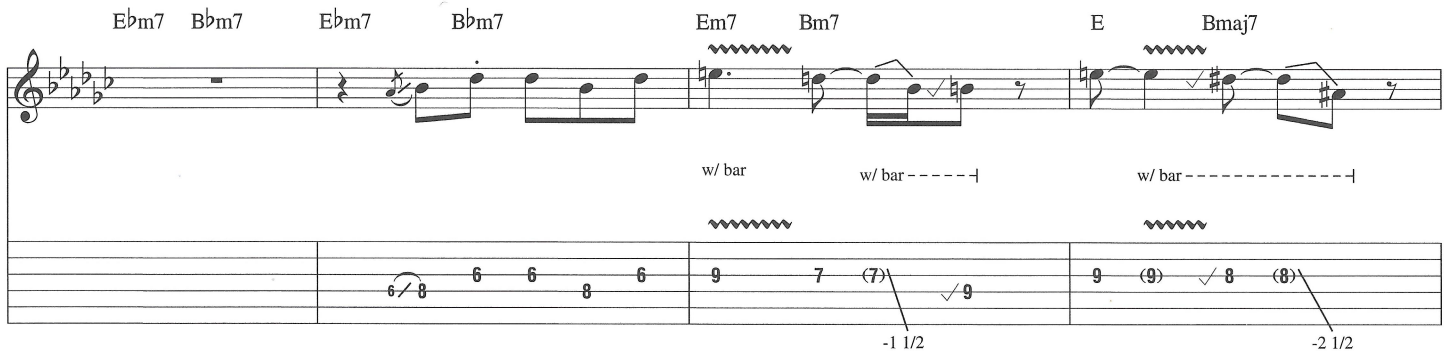
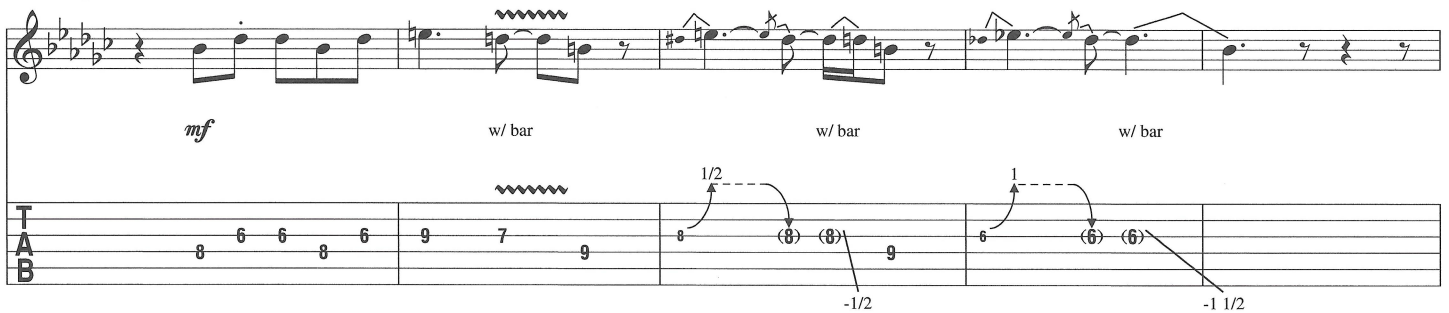
\*E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7  
(Keyboards)



\*Chord symbols reflect overall harmony.

**B**

E♭m7 B♭m7 Em7 Bm7 E Bmaj7 E♭m7 B♭m7 E♭m7 B♭m7  
Gtr. 1 (slight dist.) & 2 (clean)



Em7 Bm7 E Bmaj7 Ebm7 Bbm7 **Free time**

w/ bar w/ bar w/ bar ----- w/ bar

9 (9) 7 ✓ 9 9 8 ✓ 9 6 1 (6) -1/2 -1/2

**C**

**Moderately** ♩ = 127

Gtr. 2 tacet

N.C.

Gtr. 1

(Drums)

Ab/Gb Ab Ebm7 Bbm7 Dm7 Am7 F Gm7 Ebmaj7 Bbmaj7

\*w/ bar

6 8 8 6 9 6 8 6 10 8 9 (9) 1/ 8 7 8 7 (7) 3/ 5 3

\*Vibrato w/ bar while simultaneously sliding.

F Gm7 Ebmaj7

5 7 5 3 4 3 5 3 4 3 5 3 3 5 3 5 3 8 7 8 3/ 10

Ab/Gb Ab Ebm7 Bbm7 Dm7 Am7 Cm7 Dm7 Ebmaj7 D/F# Eb/F

8 8 6 9 6 8 6 10 12 9 (9) 8 6 7 8 10 8 10 10 8 10 8 10 8

Gtr. 3 (slight dist.)

E/F#

G7

mf  
Harm. --

12

3

Gtr. 1

10 (10) 8 10 (10) 8 10 10 9 11 11 9 11 9 10 9 9 (10) (9) 10 9 10 9

3

**D**

G7

8va --- 15ma --- loco 8va

Harm. --- Harm. ---

(12) 7 5 3 (3) 12 1.8 5 3

Pitch: G D B G D

\*Harmonic located eight-tenths the distance between the 1st and 2nd frets.

(3) 2 2 2 3 3 5 2 2 3 3 3 5 3 2 2 2 3 3 5 2 2 3 3 3 5

3

Gtrs. 1 & 3

8va --- loco 8va --- loco

w/ bar

15 15 15 15 15 13 15 14 12 (12) 15 15 (15) 15 13

3



8va-----

loco

w/ bar-----

15 14 12 (12) (12)

15 15 15 15 13

15 14 12 (12)

# E

Gtrs. 1 & 3 tacet

G7

\*Gtr. 4

*mf*

\*\* w/ delay

10 12 (12) 14 12

10 12 15 (15) 13 15 17 13 15 13 14 12

\*Synth. arr. for gtr.

\*\*Set for quarter-note triplet regeneration w/ 2 repeats.

10 10 12 14 13 15 17 15 (15) (15) 13 15 13 15 17 13 15 16 15 17 15 13 10 10 13 10 13 13 10 13 10 10 10

8va-----

loco

13 15 13 15 17 20 17 20 20 17 20 20 (20) 17 20 18 19 16 19 17 19 16 19 10 10 7 10 8 10 8 10 7 10 9 1/2

8va--

15 20 1 20 (20) 19 20 20 19 20 18 1 (18) 20 17 15 13 13 15

The musical score consists of two staves. The top staff is labeled 'Soprano' and features a treble clef with a key signature of one flat (Bb). The melody is written in a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bottom staff is labeled 'Loco' and features a bass clef. It contains a sequence of numbers representing fingerings or positions, such as 13, 15, 17, 15, 13, 15, 13, 15, 17, 15, 13, 13, 15, 13, 14, 13, 14, 12, 10, 14, 12, 10, 7, 10, 7, 5, 8, 5, 8, 5, 3. The numbers are connected by lines and arrows, indicating a sequence of movements.

**F**

G7

Gtr. 4

Grtr. 4

The musical score for guitar (Grtr. 4) consists of a melodic line and a corresponding fretboard diagram. The melodic line is written on a single staff with a key signature of one sharp (F#). It begins with a rest, followed by a series of eighth notes with a '8va' (octave up) marking and a dashed line. This is followed by a 'loco' section with a wavy line indicating a slide. The melodic line continues with eighth notes, some with a '6' (octave down) marking, and ends with a final note. The fretboard diagram below shows the fingerings for the notes: 15, (15), (15), 12, 13, 15, 12, 10, (10), 10, 12, 10, 12, 12, 10, 13, 10, 13, 10, 13, 15, 17, 15, (15), (15), 15, 17, 13.

Gtrs. 1 & 3

*sva* *loco*

w/ bar

15 (15) (15) 12 13 15 12 12 15 15 (15) 12 13

Free time

G/F

8va -

15 15 17 (17) 17 (17) 15 18 (18) 15 (15) (15) 15 13 15 15 20 (20)

8va -

loco

w/ bar

15 14 12 15 (15) (15) 15 13 15 14 12

E

8va -

loco

19 17 19 17 19 17 14 12 14 12 10 12 9 10 8 9 7 6 7 5 7 5 4 1 -1/2 -1 1/2

8va -

loco

w/ bar

11 (11) 9 11 9 7 9 7 9 14 (14) 12

w/ bar

G

Slowly ♩ = 170

Gtr. 4 tacet

Gtrs. 1 & 3 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 Em7 Bm7 (Keyboards)

8 6 6 8 6 9 7 9

E Bmaj7 Ebm7 Bbm7 Ebm7 Bbm7 Ebm7 Bbm7 Ebm7 Bbm7

Gtr. 1 tacet  
Gtr. 3

Gtr. 1 divisi

Gtr. 1 Ebm7 Bbm7 Em7 Bm7 E Bmaj7 Ebm7 Bbm7

w/ bar w/ bar --- w/ bar \*

+1/2

\*Release both bar and bend simultaneously.

Gtr. 3

EBm7 Bbm7 Ebm7 Bbm7 Ebm7 Bbm7 Em7 Bm7

w/ bar w/ bar ----- w/ bar -----

-1/2



Free time

Moderately ♩ = 132

Gtr. 3 tacet

N.C.  
(Drums)

E

Bmaj7

Ebm7

Bbm7

w/ bar

-1/2

**H**

Ab/Gb Ab

Ebm7 Bbm7

Dm7 Am7

F Gm7 Ebmaj7 Bbmaj7

F

Gtr. 1

w/ bar

-1/2

F Gm7 Ebmaj7

Ab/Gb Ab

Ebm7 Bbm7

Dm7 Am7

Cm7 Dm7 Ebmaj7 D/F# Eb/F

E/F#

w/ bar

w/ bar

I

G7

Gtr. 5 (dist.)

Gtr. 1

Gtrs. 1 & 3

8va-----

loco

w/ bar

8va-----

loco

w/ bar

12 14 14 14 12 12 14 14 12 12 14 14 14 14 14

8va----- loco

**J**

Gtrs. 1 & 3 tacet

G7

Gtr. 5

12 14 12 14 14 (14) 12 14 12 14 12 14 12 14 12 14 14 12 14 14 12

w/ ring modulator-----

14 12 15 12 15 12 14 12 12 12 14 X X 14 12 15 14 14 15 14 15 14 15 14 15 15 15

w/ ring modulator-----

(15) 15 15 (15) 17 15 15 17 15 17 15 15 17 17 15 15 (15) 12 15 15

w/ ring modulator-----





8va-----

5

(15) 20 1 1 (20) (20) 19 15 15 19 15 1 17 15 17 15 15 18 17 15 18 15 16

5

(3) 5 1/2 (5) 3 5 5 5 3 1/4 5 3 3 5 5 2 2 5

8va-----

5

18 18 1/2 18 1/2 18 15 1 17 1/2 17 (17) 15 1 15 20 1 18 15

5

4 5 5 7 5 4 5 3 3 3 3 0 3 0 3 1/2 3

8va-----

5

20 22 20 1 1/2 20 1 1/2 20 22 20 22 2 22 18 19 17 17 15 17 14 15

5

12 12 14 1 14 12 15 1 (15) 17 15 17 15 0



Musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with triplets and slurs. The second staff contains a bass line with fingerings (0, 4, 3, 3, 6, 6) and (0, 5, 3, 3, 6, 6), and a final measure with notes 5, 3, 6.

Musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with slurs and a final measure with a whole note. The second staff contains a bass line with notes (16), 15, 15, 17, 16, 15, 13, and a final measure with a whole note.

**L**

G7

Gtr. 4

Musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with slurs and a final measure with a whole note. The second staff contains a bass line with fingerings (5, 3, 6, 6), (1/2), (1), (1), (10, 10, 13, 10), (13, 10), (13, 10), (12, 10), and a final measure with notes 12, 13.

Gtrs. 1 & 3

Musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a triplet and a final measure with a whole note. The second staff contains a bass line with notes 5, 3, 0, and a final measure with notes 1, 3.

Gtr. 5

Musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with slurs and a final measure with a whole note. The second staff contains a bass line with fingerings (15), (15), (15), and a final measure with notes 15, 13.

tr

15 14 12

tr

10 (12)

13 13 12

13 14

12 12 10

(10)

12 15 12 14 13 15

w/ ring modulator

15 12 14

14 14 14

12

8va

loco

w/ bar

15 14 12 (12)

15 (15) (15)

15 13

15 14 12 (12)

Gtr. 5 tacet

G/F E Bmaj7 Ebm7 Bbm7

8va

Gtr. 4

rit.

13 13 15 15 15 15 20 (20) (20)

17 18 20 20 20 20 21 (21) 21 22 22

8va

loco

8va

Gtr. 1

rit.

w/ bar

w/ bar

15 (15) (15)

15 13

15 14 12

19 18

16 16 13 16 13

8va

loco

Gtr. 3

rit.

15 (15) (15)

15 13

15 14 12

12 11

13 13



# Play with Me

By Narada Michael Walden

**A**

Moderately ♩ = 92 (♩ =  $\frac{3}{4}$ )

F7

\*C7

F7

C7

Gtr. 2 (dist.)  
(Keyboard)

3

*f*

T  
A  
B

Gtr. 1 (dist.)

3

*f*  
\*\*w/ octaver

T  
A  
B

\*Chord symbols reflect basic harmony.  
\*\*Octaver set for one octave below.

F7

C7

F7

C7

\*\*\*Gtr. 3 (dist.)

*f*  
††w/ pitch shifter

††Pitch shifter set for +12, 100% effect level, 0% direct level.

\*\*\*Keyboard arr. for gtr.

Gtr. 2

rake -- |  
P.M. |

†Slightly out of tune.

Gtr. 1



F7 C7 F7

10 10 8 10 15 14 14 13 10 (10) 8 11 12 13 12 10

12 10 8 10 11 10 10 8 10 8 7 8 (8) 7 8 10 10

P.M. P.M.

(1) 3 X 1 2 1 1 3 1 3 1 3 1 3 1 3 1

**B**

Gtrs. 1 & 2 tacet  
Dm9

Gtr. 3 G9 Dm9

12 14 12 14 15 12 14 12 12 15 12 14 15 17 16 15

Gtr. 4 (slight dist.)

*f* *let ring* P.M.

0 0 0 0 0 0 0 0 0 0 0 0 17 17 17 17 15 15 15 13 13 13 15  
2 2 2 2 2 2 2 2 2 2 2 2 17 17 17 17 16 16 16 14 14 14 16

G9 Dm9 G9

14 16 12 14 14 15 12 14 12 (12) 15 (15) 12 15 12 15 12 15 12 15 13

\*Vol. swell

*let ring*

17 17 17 17 17 19 0 3 0 0 2 3 2 1 0 3 4

Dm9

G9

12 15 12 15 13 14 12 12 15 12 15 13 14 12 12 15 12 15 13 14 12 13 14 12 14 12 10 12 10

17 17 17 17 17 15 15 13 15 17 13 12 15 12 13 13 14

let ring

C

Gtr. 4 tacet

A<sup>b</sup>

Fm7

B<sup>b</sup>m7G<sup>b</sup>G<sup>b</sup>m9

B7sus4

Gadd9

A/B

13 16 15 13 15 (15) 9 12 11 9 11 (11) 9

8va

20 20 18 16 16 18 (18) 16 19 19 17 19 (19) 17 w/ bar

A<sup>b</sup>

Fm7

B<sup>b</sup>m7G<sup>b</sup>G<sup>b</sup>m9

B7sus4

Gadd9

A/B

13 16 15 13 15 (15) 9 12 11 9 11 (11) 9 15 (15)

Riff A

8va

20 20 18 16 18 (18) 16 19 19 17 19 (19) 17 w/ bar

End Riff A



$A^b$     $Fm7$     $Bbm7$     $G^b$     $Gbm9$     $B7sus4$     $Gadd9$     $A/B$

13 16 15 13 15 16 17 15   9 12 11 9 14   (14) (14) 12

8va -----

20 20 18 16 18   (18)   12/16 19 19 17 19   (19) 17

1 1/2   1   w/ bar   1/2   w/ bar

**D**

$F7$

$C7$

$F7$

$C7$

Gtr. 3 (Keyboard) **3**   8va -----   loco

1 1/2   20   18 20   3 5 3 1 3   3 2 2 2 5   3

Gtr. 2   **3**   loco

12 10 8 10   11 10 10 8   12

Gtr. 1   **3**   1 1/2   3 X 1 2 6 4 3   1 3 1 3 1 15 1

F7 C7

1 1/2 1/2 1 1/2

(12) 10 8 7 8 (8) 7 8 6 12 10 8 10

(1) 3 X 1 2 5 4 3 (4) 3 1 3 1 (1) 1/4 15 1 3 X 1 2 2 0 3 5

P.M. -----

F7 C7 F7 C7

8va-----1 loco

3 2 3 2 5 6 16 17 20 1 1/2 7 (7) 5 5 8 (8) (8) 13 12 10 1 1/2 1/2 1 1/2 1 1/2 (13) 11

11 10 10 8 12 10 8 7 8 (8) 7 8 10 1/2

1 3 1 3 1 3 X 1 2 5 4 3 3 1 3 1 3 1 X 1 X 1

C7

[illegible]

The image shows a musical score for two chords, F7 and C7. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat (Bb). The score includes a melody line with various ornaments and a bass line with fingerings and a 1/2 note ornament.

F7

C7

First system of musical notation for guitar, featuring a treble clef, key signature of two flats, and a 12-string configuration. The first staff contains a melodic line with triplets and sixteenth notes. The second staff shows a complex fingering pattern with numbers 1-10 and 13-16. The third staff has a bass line with a triplet and a wavy line. The fourth staff shows a bass line with a triplet and a wavy line.

F7

C7

Second system of musical notation for guitar, featuring a treble clef, key signature of two flats, and a 12-string configuration. The first staff contains a melodic line with triplets and sixteenth notes. The second staff shows a complex fingering pattern with numbers 1-20 and 13-16. The third staff has a bass line with a triplet and a wavy line. The fourth staff shows a bass line with a triplet and a wavy line.

F7

C7

F7

Third system of musical notation for guitar, featuring a treble clef, key signature of two flats, and a 12-string configuration. The first staff contains a melodic line with triplets and sixteenth notes. The second staff shows a complex fingering pattern with numbers 1-18 and 13-16. The third staff has a bass line with a triplet and a wavy line. The fourth staff shows a bass line with a triplet and a wavy line.



Gtr. 1 tacet  
Dm9

G9

Gtr. 3

 $\delta va -$ [illegible]

Gtr. 4

```
let ring - - - - - |
```

Gr. 4

let ring -----|

0 0 0 0 0 0 0 0 0 0 0 3  
1 1 1 1 1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2 2 2 2 2

Dm9

G9

 $\delta v q$ 

*Soprano*

19 12 12 19 12 19 12 12 19 12 19 12 12 19 12 19 12 19 15

14 14 14 14

19 15 15 19 15 15 19 15 15 19 15 15 19 15 15 19 15

18 17 14 18 17 14 18 17 14 18 17 14 18 17 14 18 17 14

17 17 17 15 15 13 13 15 17 17 17 17 17 20 17 17 17

16 16 14 14 16 17 17 17 17 17 17 17 17 17 17 17 17 17

Dm9

G9

 $\delta va$ 

*loco*

w/ bar

The musical score is written for guitar and consists of three systems. The first system features a treble clef and a key signature of one flat (Bb). The first staff contains a melodic line with various techniques: a sixteenth-note run, a triplet, and a 'loco' section. The second staff shows a sequence of fret numbers (15, 17, 14, 19, 15, 17, 15, 17, 14, 12, 14, 12, 14, 12, 10, 12, 10, 9) with a '1/2' note value and a 'w/ bar' instruction. The third system features a treble clef and a key signature of one flat (Bb). The first staff contains a melodic line with a 'let ring' instruction. The second staff shows a sequence of fret numbers (0, 3, 0, 1, 0, 2, 2, 3, 2) and a 'let ring' instruction. The third staff shows a sequence of fret numbers (0, 1, 2, 3, 2, 3, 2) and a 'let ring' instruction.

Dm9

G9

8va-----

10 12 14 12 14 14 12 14 12 14 15 17 15 17 15 17 15 17 19

let ring----- let ring-----

17 17 17 17 17 17 19 17 17 17 20 17 17 17 17 17 17 17 17 X

**F**

Gtr. 2: w/ Riff A (till fade)

Gtr. 4 tacet

A $\flat$ 

Fm7

B $\flat$ m7G $\flat$ G $\flat$ m9

B7sus4

Gadd9

8va-----

19 20 16 18 16 18 18 16 18 17 15 18 15 18 16 9 12 11 11 9 11

loco

A/B

A $\flat$ 

Fm7

B $\flat$ m7G $\flat$ 

12 15 12 15 12 15 12 15 12 15 12 13 13 13 13 15 13 15 13 16 15 16 19 18 16

slight P.H. -

G $\flat$ m9

B7sus4

Gadd9

A/B

A $\flat$ 

Fm7

B $\flat$ m7

8va-----

18 19 18 17 21 19 21 17 19 19 19 19 19 20 21 18 18 18 20 21

loco

G $\flat$  G $\flat$ m9 B7sus4 Gadd9 A/B

A $\flat$  Fm7 B $\flat$ m7 G $\flat$  G $\flat$ m9 B7sus4 Gadd9

*Begin fade*  
A/B A $\flat$  Fm7 B $\flat$ m7 G $\flat$

G $\flat$ m9 B7sus4 Gadd9 A/B *Fade out*

# Love Is Green

By Narada Michael Walden

**A**

Moderately ♩ = 100

\*Gtr. 1 (nylon-str. acous.)

\*\*Gb/D♭ Ebm/B♭ G♭maj7 A♭ B♭sus2 G♭maj♭5 A♭ B♭

*mf*  
w/ fingers  
\*\*\*slight vib.

**TAB**

8	11	10 8	11	10 11 11 10	6 8 10	11 10 6 8	8	8 10
---	----	------	----	-------------	--------	-----------	---	------

\*Three gtrs. arr. for one.

\*\*Chord symbols reflect overall harmony.

\*\*\*Slight vib. for Gtr. 1 throughout.

B♭m7 D♭maj9 E♭sus2 G♭add9 Fadd9 E♭maj7

D♭maj7 G♭maj7 A♭ B♭sus2 G♭maj♭5 A♭ B♭

**TAB**

11	10 10 8 10	10 8	8	6	6 8	8 10	10 13	10
----	------------	------	---	---	-----	------	-------	----

**B**

Faster ♩ = 120

B♭add9 Am7 Dm7 F6/G D♭maj7

C7sus4 D7sus4

Gtr. 1 tacet C5

Gtr. 2 (elec.) *f* w/ dist.

**TAB**

5 7 5 6	5 6 5	5 7 5	3 5	5	8 10 8	10	10 8
---------	-------	-------	-----	---	--------	----	------

P.M. - - -

10	8 10	8	8 12 8	8 12 8 12 8 12	8	17 15
----	------	---	--------	----------------	---	-------



**C**

Faster ♩ = 130

Cm7

Ab Bbm

w/ bar w/ bar w/ bar w/ bar w/ bar

17 15 17 15 17 15 16 15 17 15 (15) 15 15 15 14 13

Db/Gb Ab Gb Ab Bbm G

hold bend w/ bar w/ bar w/ bar

(13) 8 9 8 (8) 14 16 15 17 15 14

C7sus4

8va w/ bar w/ bar w/ bar

15 15 17 (17) 15 20 (20)

C G Ebm7 Bbm7

8va w/ bar w/ bar w/ bar w/ bar

20 20 (20) 19 18 (18)

rit. w/ bar \* Vol. swell f

\*Vol. swell

**D**

Slower ♩ = 100

Gtr. 2 tacet

Gb maj7

loco

Gtr. 3 (elec.)

Ab Bbm sus2 Gbmajb5 Ab Bb

mf <f> <f> <f> mf <f> <mf> <f> <f> <mf> mp <f> <mf> mp <f> <f>

w/ slight dist. w/ bar w/ bar w/ bar w/ bar

18 16 14 13 14 13 9 11 13 (13) 13 (13) 9 11 10

Gtr. 1

13 11 14 13 14 13 9 11 13 14 13 9 11 11 8 10

10 8 11 10 11 10 6 8 10 11 10 6 8 8

Faster ♩ = 110

Bbm7

Dbmaj9

Ebsus2

Gbmadd9

Fadd9

Ebmaj7

Two systems of musical notation for guitar. Each system consists of a staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The first system has a tempo marking of 'Faster ♩ = 110'. The second system has a tempo marking of 'Slower ♩ = 105'. Both systems include a guitar-specific notation system below the staff, with fret numbers and bar lines. The first system includes a 'w/ bar' instruction. The second system includes a 'w/ bar' instruction and a '1/2' instruction.

Slower ♩ = 105

Dbmaj7

Gbmaj7

Ab

Bbsus2

Gbmajb5

Ab

Two systems of musical notation for guitar. Each system consists of a staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The first system has a tempo marking of 'Slower ♩ = 105'. The second system has a tempo marking of 'Slower ♩ = 105'. Both systems include a guitar-specific notation system below the staff, with fret numbers and bar lines. The first system includes a 'w/ bar' instruction and a '1/2' instruction. The second system includes a 'w/ bar' instruction and a '1/2' instruction. The first system also includes a 'Gr. 3' instruction.

**E**

Slower ♩ = 55

Bb

Gm

Eb

Gm

Bb

Two systems of musical notation for guitar. Each system consists of a staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The first system has a tempo marking of 'Slower ♩ = 55'. The second system has a tempo marking of 'Slower ♩ = 55'. Both systems include a guitar-specific notation system below the staff, with fret numbers and bar lines. The first system includes a 'w/ bar' instruction and a '1/2' instruction. The second system includes a 'w/ bar' instruction and a '1/2' instruction. The first system also includes a 'Gr. 3' instruction.



**Led Boots**  
**Come Dancing**  
**Goodbye Pork Pie Hat**  
**Head for Backstage Pass**  
**Blue Wind**  
**Sophie**  
**Play with Me**  
**Love Is Green**

U.S. \$19.99



HL 00691043



**HAL • LEONARD®**

ISBN 978-1-4234-9444-7



51999

